

# STUDENTS' ORCHESTRAL CONCERT,

ST. JAMES'S HALL,

WEDNESDAY EVENING, JUNE 19, 1878,

*To commence at Eight o'Clock.*

## THE ORCHESTRA.

Conductor - Mr. WALTER MACFARREN.

First Violins.		Double Basses.	
Mr.	AMOR (Principal).	Mr.	WHITE (Principal).
"	ARNOLD.	"	MANEY.
"	ECKETT.	"	KENDALL.
"	HAYES.	"	WAUD.
"	HUDSON.	"	STRUGNELL.
"	LUKE.		
"	NEWTON.	Flutes.	
"	OLDAKER.	Mr.	SVENDSEN.
"	READ.	"	SAMSON.
"	RENDLE.		
"	SLAPOFFSKI.	Hautboys.	
"	SWANSBOURNE.	Mr.	HORTON.
		"	FOREMAN.
Second Violins.			
Mr.	PALMER (Principal).	Clarionets.	
"	BATES.	Mr.	LAZARUS.
"	COCKRAM.	Miss	FRANCES THOMAS.
"	HANN.		
"	HAYNES.	Bassoons.	
"	PAYNE.	Mr.	TROUT.
"	J. PAYNE.	"	PESCHKAM.
"	RYLE.		
"	RICKETTS.	Horns.	
"	SOMES.	Mr.	C. HARPER.
"	SZCZEPANOWSKI.	"	CATCHPOLE.
"	THIRLWALL.	"	GARTHWAITE.
		"	KEEVILL.
Violas.			
Mr.	HANN (Principal).	Trumpets.	
"	BURNETT, Junr.	Mr.	T. HARPER.
"	BOWIE.	"	SOLOMONS.
"	CHANNELL.		
"	EGERTON.	Trombones.	
"	HILL.	Mr.	CHATTAWAY.
"	REYNOLDS.	"	ANTOINE, Junr.
"	WAUD.	"	PHASEY.
Violoncellos.			
Mr.	W. PETTIT (Principal).	Drums.	
"	DOVASTON.	Mr.	LÖHR.
"	ELLIOTT.		
"	HANN.	Harp.	
"	NUNN.	Miss	EDITH BRAND.
"	RUDERSDOFF.		
"	WHITEHOUSE.	Organ.	
		Mr.	H. R. ROSE.



## PROGRAM.

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CONCERT OVERTURE (MS.), in F minor. *Harvey Löhr.*  
(Student.)  
Maestoso—Allegro agitato.

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AIR. "REJOICE GREATLY." (*Messiah*) *Handel.*  
Miss TROWBRIDGE.

Rejoice greatly, O daughter of Zion! shout, O daughter of  
Jerusalem! behold, thy king cometh unto thee!  
He is the righteous Saviour, and He shall speak peace unto the  
heathen. *Zechariah ix, 9, 10.*

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CONCERTO, in G (First movement) (Op. 58) - *Beethoven.*  
Allegro moderato.  
(Cadenza by Madame SCHUMANN.)  
Pianoforte, Miss NANCY EVANS.

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PSALM CXXX. for Soprano Solo, Chorus, and  
Orchestra - - - - *A. G. Thomas.*  
(Student.)  
Solo, Miss MARIAN WILLIAMS.  
(Westmorland Scholar.)

*Solo and Chorus.*—Out of the deep have I called unto Thee,  
O Lord; Lord, hear my voice.

O let Thine ears consider well the voice of my complaint.

*Chorus.*—For there is mercy with Thee; therefore shalt Thou  
be feared.

*Solo.*—I look for the Lord; my soul doth wait for Him; in His  
word is my trust. My soul fleeth unto the Lord: before the morn-  
ing watch, I say, before the morning watch.

*Chorus.*—And He shall redeem Israel from all his sins.

*Solo and Chorus.*—I look for the Lord; my soul doth wait for  
Him.

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SYMPHONY (MS.), in D minor, No. 2, "Alkestis"  
 (Last two movements) *Oliveria Prescott.*  
 (Student.)

Funeral march—Andante and allegro moderato—(A minor and B flat.)  
 Intermezzo and Finale—Andante cantabile and allegro deciso (F & D.)

The music is suggested by Mr. Browning's version of the tragedy of Euripides (see *Pataustion's Adventure*).

*Allegro*—(omitted to-night)—Admetos' fear of death and quest of one to die in his place; Alkestis' accepting death to save him.

*Funeral March*—interrupted by Herakles' entry; full of gladness; his change on learning the sorrow, and his departure to rescue his friend's wife—the mourners return "one by one, all save she"—Admetos becomes aware of his vileness and his loss.

*Intermezzo*—Admetos, persuaded by Herakles to withdraw the veil, discovers, "with such fixed eyes, and such slow smile, Alkestis' silent self." *Finale*—Admetos "planted firm foot now on the loathly thing that was Admetos late"—Alkestis loving as of old.

AIR & CHORUS. "RETURN, O GOD OF HOSTS."  
 (*Samson.*) *Handel.*

Miss WEYLLAND.

*Micah.* Return, O God of Hosts! behold  
 Thy servant in distress;  
 His mighty griefs redress,  
 Nor by the heathen be they told.  
*Israelites.* To dust his glory they would tread,  
 And number him among the dead.

CONCERTSTÜCK (Op. 79) - - C. M. von Weber.

Larghetto.  
 Allegro appassionato.  
 Marcia.  
 Presto assai.

Pianoforte, Miss MARGARET BUCKNALL.



## SACRED SONG.

"SAVE ME, O GOD."

*Randegger.*

Mrs. IRENE CARE.

Save me, O God, for the waters are come into my soul.

I am weary of my crying, mine eyes fail as I wait for the Lord.  
I am poor and sorrowful. Let Thy salvation, O Lord, my God, set  
me up on high.

## SYMPHONY (MS.), in C (First movement).

*Tobias Matthay.*  
(Student.)

Allegro maestoso—Allegro moderato.

FINALE TO ACT 1 - (*Don Giovanni.*) - *Mozart.**Donna Anna*, Miss ADA PATTERSON,*Donna Elvira*, Miss HALLOWELL,*Zerlina*, Miss CLARA SAMUELL,*Don Ottavio*, Mr. SELIGMAN,*Don Giovanni*, Mr. HUTCHINSON,*Leporello*, Mr. BRERETON,*Masetto*, Mr. JARRATT.*Masetto.*

Presto, presto...pria che venga,

Pormi vò da questo lato...

C'è una nicchia...Qui celato

Cheto, cheto mi vò star.

*Zer.*

Senti, senti...dove vai?

Non t'ascondere, Masetto.

Se ti trova, poveretto!

Tu non sai quel che può far.

*Masetto.*

Faccia, dica quel che vuole.

*Zer.*

Ah! non giovan le parole...

*Mas.*

Parla forte, e qui ti arresta

*Zer.*

Che capriccio hai nella testa!

*Mas.*(Capiro se m'è fedele,  
E in qual modo andò l'affar.)*Zer.*(Quell' ingrato quel crudele  
Oggi vuol precipitar.)

*Don Giovanni* }  
*poi Coro.* }

Sù, svegliatevi: da bravi

Sù, coraggio, o buona gente,

Vogliam stare allegramente,

Vogliam ridere, e scherzar.



*D. Gio.* Alla stanza della danza  
 Conducete tutti quanti,  
 Ed a tutti in abbondanza  
 Gran fieschi fate dar.  
*Coro.* Sù, svessiti oci, ec.  
*Zer.* Tra què lo albori celata  
 Si pu' far che non mi veda.  
*D. Gio.* Zerlinetta mia garbata,  
 Ti ho già visto, non scappar.  
*Zer.* Ah lasciatemi andar via...  
*D. Gio.* No, no, resta, gioja mia!...  
*Zer.* Se pietae avete in core!...  
*D. Gio.* Idol mio! son tutto amore...  
 Vieni un poco—in questo loco  
 Fortunata io ti vò far.  
*Zer.* (Ah! se vien lo sposo mio,  
 Sò ben'io—quel che può far.)  
*D. Gio.* Masetto!  
*Mas.* Sì, Masetto.  
*D. Gio.* E ascoso là perchè?  
 La bella tua Zerlina  
 Non può la poverina  
 Più star senza di te.  
*Mas.* Capisco, si signore.  
*D. Gio.* Adesso fate core  
 I suonatori udite?  
 Venite omai con me.  
*Mas. }* Sì, sì, facciamo core,  
*Zer. }* Ed a ballar cogli altri  
 Andiamo tutti tre.  
*D. Elv.* Bisogna aver coraggio,  
 O cari amici miei,  
 E i suoi misfatti rei  
 Scoprir potremo allor.  
*D. Ott.* L'amica dice bene;  
 Coraggio aver conviene,  
 Discaccia o vita mia,  
 L'affanno, ed il timor.  
*D. Anna.* Il passo è periglioso  
 Può nascer qualche imbroglio;  
 Temo pel caro sposo  
 E per noi temo ancor.  
*Lep.* Signor guardate un poco  
 Che maschere galanti!  
*D. Gio.* Falle passare avanti,  
 Dì, che ci fanno onor.  
*D. Anna, D. Ott, }* (Al volto ed alla voce  
*D. Elv. }* Si scopre il traditor.)  
 Psi, psi, Signore Maschere:  
 Psi, psi...  
*D. An. e Elv.* Via rispondete.  
*Lep.* Psi, psi.



D. Ott.  
Lep.

D. Ott.

Lep.

D. An. e }  
D. Ott. }

D. Gio.

Lep.

D. Gio. }  
Lep. }

D. Gio.

Lep.

D. Gio.

Mas.

Lep.

Mas. }

Zer. }

D. Gio.

Zer.

Mas.

Lep.

Mas.

Zer.

D. Gio. }  
Lep. }

Lep.

D. Ann. D. Ott. }  
D. Elv. }

D. Gio.

Lep.

D. Elv.

D. An.

D. Ott. e Lep.

Mas.

D. Gio.

Lep.

Mas.

Lep.

D. An.

Cosa chiedete?

Al ballo, se vi piace,

V'invita il mio signore.

Grazie di tant' onore.

Andiam compagne belle.

(L'amico anche sue cielle

Prova farà d'amor.)

Protegga il giusto Cielo

Lo zelo del mio cor.

Vendichi il giusto Cielo

Il mio tradito amor!

Riposate vezzose ragazze.

Rinfrescatevi bei giovinotti.

Tornerete a far presto le pazze.

Tornerete a scherzare, a ballar.

Ehi! caffè.

Ciocolate.

Sorbetti.

Oh! Zerlina, giudizio.

Confetti.

Troppo dolce comincia la scena,

In amaro potria terminar.

Sei pur vaga, e brillante, Zerlina!

Sua bontà.

(La briccona fà festa.)

Sei pur cara Giannotta, Sandrina!

Maledetto ti caschi la testa.

(Quel Masetto mi par stralunato,

Brutto brutto si fà quest' affar.)

(Quel Masetto mi par stralunato,

Qui bisogna cervello adoprare.)

Venite pur avanti

Vezzose mascherette.

È aperto a tutti quanti

Viva l'ilarità.

Siam grati a tanti segni

Di generosità.

Ricominciate il suono

Tu accoppia i ballerini.

Meco tu dei ballare,

Zerlina vien pur quà.

Da bravi, via ballate.

Quella è la contadina.

Io moro!

Simulate.

Và bene in verità.

A bada tien Masetto.

Non balli, poveretto?

Vien quà, Masetto caro,

Facciam quel che altri fa.

No, no, ballar non voglio.

Eh! balla, amico mio.

Resister non poss'io!



*D. Ott. D. Elv.* Fingete per pietà.  
*D. Gio.* Vieni, mio ben, mia vita.  
*Zer.* Oh Numi! son tradita!  
*Mas.* Lasciami. (*a Lep.*) Ah! no . . . Zerlina.  
*Lep.* Qui nasce la ruina!  
*D. An. D. Elv.* } L'iniquo, se stesso  
*D. Ott.* } Nel laccio se ne va!  
*Zer.* Gente...aiuto...gente!  
*D. An.* Soccorriamo l'innocente.  
*Mas.* Ah! Zerlina!  
*Zer.* Scellerato!  
*D. An. D. Elv.* } Ora grida da quel lato!...  
*D. Ott.* } Su gettiamo giù la porta.  
*Zer.* Soccorrete mi, o son morta.  
*D. An. D. Elv.* } Siam qui noi per tua difesa.  
*D. Ott. Mas.* }  
*D. Gio.* Ecco il birbo che ti ha offesa;  
Ma da me la pena avrà  
Mori iniquo!... Ah! cosa fate?...  
*Lep.* Ah! cosa fate?...  
*D. Gio.* Mori dico...  
*D. An. D. Elv.* } [L'empio crede con tal frode  
*D. Ott.* } Di nasconder l'empietà.  
*D. Gio.* Donn' Elvira!  
*D. Elv.* Sì, malvagio!  
*D. Gio.* Don Ottavio!  
*D. Ott.* Sì, signore.  
*D. Gio.* Ah! credete...  
Traditore!  
*Zer.* } Tutto, tutto già si sa.  
*Mas.* }  
*Chorus of Maskers.* Tremate, tremate, o scellerato,  
Saprà tosto il mondo intero  
Il misfatto orrendo, e nero,  
La tua fiera crudeltà.  
Odi il tuon della vendetta  
Che ti fischia intorno intorno;  
Sul tuo capo in questo giorno  
Il suo fulmine cadrà.  
*D. Gio. e Lep.* (Non <sup>so</sup> più quel ch' <sup>io</sup> mi faccia,  
<sub>sa</sub> <sub>ei</sub> <sub>si</sub>)  
È confusa la <sup>mia</sup> testa.  
<sub>sua</sub>  
E un' orribile tempesta  
Minacciando già <sup>mi</sup> <sub>lo</sub> v'è!  
Ma non manca in <sup>me</sup> <sub>lui</sub> coraggio  
Non <sup>mi</sup> perdo <sup>o</sup> <sub>si</sub> mi confondo:  
<sub>si</sub> <sub>perde</sub> <sub>si</sub> <sub>confonde</sub>:  
Se cadesse ancora il mondo,  
Nulla mai temer <sup>mi</sup> <sub>lo</sub> fa.)



RONDO BRILLANTE, in B minor (Op. 22) *Mendelssohn.*

Andante.

Allegro con fuoco.

Pianoforte, Miss SHAPLEY.

DUETTO.

“DI CAPRICCI.”

(*Matilda di Shabran.*)

*Rossini.*

MATILDA—Miss PHIPPS.

ALIBOUR—Mr. JARRATT.

*Matilda.*

Di capricci, di smorfiette,  
Di sospiri, di graziette,  
Di silenzi eloquentissimi,  
D'artifici sublimissimi,  
Quali Armida l'inventò,  
O un poeta si sognò,  
Io ne ho tanta quantità!  
Corradin si spiegherà,  
Al mio piè si prosterà,  
Piangerà, sospirerà,  
Schiavo mio restar dovrà.

*Alibour.*

Di minacci, di fierezze,  
Di furori, di stranezze.  
Di decreti bizzarrissimi,  
Di terrori orribilissimi,  
Qual un orso s'inventò,  
O un demonio si sognò,  
Ce ne ha tanta quantità!  
Corradin resisterà,  
A crollar ci penserà  
Fremerà, s'infurierà,  
E spavento vi farà.

*Mat.*

Ma tu ridere mi fai.

*Ali.*

Quanto è fiero tu non sai;  
Egli è un uom d'un'altra pasta.

*Mat.*

Io son donna, e tanto basta.

*Ali.*

Ah! ragazza ci scommetto,  
Che avrai molto da pensar.

*Mat.*

Se riesce un colpetto,  
Voglio farlo sdrucciolar.

Qual ti sembro?

*Ali.*

Assai vezzosa.

*Mat.*

Il colore?

*Ali.*

E d'una rosa?

*Mat.*

I miei labbri?

*Ali.*

Son rubini,

*Mat.*

E quest'occhi?



*Ali.* Malandrini!  
*Mat.* Il mio piede?  
*Ali.* Ah! benedetto!  
*Mat.* Il mio t...to?  
*Ali.* Ah! benedetto.  
*Mat.* Il sorriso.  
*Ali.* Incantatore.  
*Mat.* Il mio pianto?  
*Ali.* Spezza il core.  
*Mat.* E non basta?  
*Ali.* Ancora no.  
 Ah! di ferro un cuore armato  
 La natura a lui formò?  
*Mat.* Medichetto mio garbato,  
 Ci ho un segreto, e vincerò.  
*Ali.* (Ah! di ver già parmi  
 Quel core all' ire avvezzo)  
 Armarsi di disprezzo  
 Di collera avvampar.  
 Combatti, o mia guerriera,  
 T' affretta a trionfar!  
*Mat.* (Ah! di veder già parmi  
 Quel core all' ire avvezzo,  
 Vinto dal mio disprezzo,  
 D' amore sospirar.  
 Largo alla gran guerriera,  
 Io volo a trionfar.)

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GRADUALE for Chorus and Orchestra - *Hummel.*

“QUOD, QUOD, IN ORBE.”

Quod—quod in orbe revinctum est, erit solutum in arce cœli.  
 Quod hic resolvit summa potestas, erit solutum in vertice cœli. In  
 fine mundi tu eris, tremens; igitur gloria Tibi Natoque sit per  
 ævum.

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TRUSTEES :

G. A. MACFARREN, J. F. H. READ, and  
F. B. JEWSON.



## STERNDALE BENNETT SCHOLARSHIP.

FOUNDED 1872.

A Scholarship, called the "Sterndale Bennett Scholarship," has been founded, by subscription, as a Testimonial to Sir William Sterndale Bennett (Principal of the Royal Academy of Music from 1866 to 1875), and will be contended for biennially in April.

The Scholarship is open for competition in any branch of Music, to Male Candidates, between the ages of fourteen and twenty-one years.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education, previously to entering the musical competition.

The subjects for Examination will comprise Orthography, English Grammar, Elementary Arithmetic, Rudiments of Geography and English History; and Candidates above 18, in any Foreign Language of their own choice.

The successful Candidate will be entitled to Two Years' free education in the Royal Academy of Music.

Certificate of Birth must be produced.

### TRUSTEES:

F. R. COX, WALTER MACFARREN, and

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## PAREPA-ROSA SCHOLARSHIP.

FOUNDED by Mr. CARL ROSA, March, 1874, in Memory of his late Wife, Madame PAREPA-ROSA.

To be awarded by Competition to British-born Female Vocalists, not being, nor ever having been, Students at the Royal Academy of Music, between the ages of eighteen and twenty-two years.

The successful Candidate to be entitled to Two Years' free Musical Education in the Royal Academy of Music.

The Competition to take place in the month of April, and the Scholarship to commence at the Easter Term of the Academy.

The names of intending Candidates to be sent to the Secretary not less than seven days before the Competition.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN, CHAS. E. SPARROW,  
A. RANDEGGER, and J. H. EVANS.

## SIR JOHN GOSS SCHOLARSHIP.

FOUNDED 1875.

A Scholarship, called the "Sir John Goss Scholarship," has been founded, by subscription, as a Testimonial to Sir John Goss, and will be awarded triennially by the Council of the College of Organists, in time for the term commencing in the immediately succeeding September.

The Scholarship is open for competition in any branch of music, to Male Candidates between the ages of fifteen and eighteen years, who shall have been members of cathedral choirs, and who will make the Organ a chief study.

The Scholarship is for Three Years, and amounts, at present, to about Fifteen Guineas, which, with any subsequent additional proceeds, will be appropriated towards the cost of each year's instruction in the Academy.

Certificate of Birth must be produced.



## PROFESSORS' SCHOLARSHIPS.

Two Scholarships have been established for the advancement of Orchestral Studies, by subscription of the Professors and their friends.

These Scholarships consist of two years' free education in the Academy, to Candidates between the ages of fourteen and twenty-one years, and are awarded to those adjudged the best player on the Violin, and the best player on any other orchestral instrument.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN and H. R. EYERS.

## THALBERG SCHOLARSHIP.

FOUNDED 1877.

A Scholarship for Pianists, called the "Thalberg Scholarship," has been founded by subscription, which Lady Jenkinson raised in memory of Sigismund Thalberg.

It is open for competition biennially, in December, to Female and Male Candidates at alternate elections, between the ages of Fourteen and Twenty-one years.

Competitors must be British-born subjects, and must pass an Examination in General Education, before entering the Musical Competition; the subjects for which will be the same as for the Sterndale Bennett Scholarship.

The amount of the Scholarship is Twenty Pounds a year, which will be appropriated towards the cost of two years' Instruction in the Academy.

Further Subscriptions towards this Scholarship will be applied to the increase of its annual value.

Certificate of birth must be produced.



## NOVELLO SCHOLARSHIP.

FOUNDED 1854.

A Scholarship, called the "Novello Scholarship," has been presented by Messrs. Novello, Ewer, and Co.

The Scholarship is open to competition by Male Candidates, being British-born subjects, between the ages of fourteen and eighteen years, and will be awarded to the one showing the greatest promise of musical ability, preference being given to talent for Composition. The competitor will have to pass a simple Examination in General Education previously to entering the Musical Competition.

The successful Candidate will be entitled to Three Years' Free Education in the Royal Academy of Music, which period may or may not be extended, according to the requirements and deserts of the Scholar, and at the discretion of the Committee of Management.

The Competition will be held in December, 1877, and Candidates must first send a Certificate of aptitude for the art from a Musical Professor, and a Certificate of Birth.

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## LADY GOLDSMID SCHOLARSHIP.

A Scholarship has been presented to the Academy by Lady Goldsmid.

The Scholarship will entitle the holder to Free Musical Education for two years in the Royal Academy of Music.

It will be competed for by Female Pianists, being British-born Subjects, between the ages of 16 and 21 years, and will be awarded to the one who may be judged to show the greatest promise as a player—



preference being given where there is also talent for Composition, or other sign of musical aptitude.

Certificate of Birth must be produced.

*\* \* In all these last Eight Scholarships, the Scholar shall be examined at the end of the first year, when, if he or she give not satisfactory proof of progress, he or she shall forfeit the Scholarship, and another Scholar shall be elected for the remainder of the period.*

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### BALFE SCHOLARSHIP.

A Scholarship has been endowed from the proceeds of the Balfe Memorial Festival, in July, 1876, in Memory of Michael William Balfe.

The Scholarship is open for competition to Male Candidates, for Composition, between the ages of fourteen and twenty-one.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education previously to entering the Musical Competition.

The subjects for Examination will be the same as for the Sterndale Bennett Scholarship.

The successful Candidate will be entitled to one year's Free Education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES :

MANUEL GARCIA, WALTER MACFARREN, and  
THE PRINCIPAL.

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## MEMORIAL PRIZES.

### THE STERNDALE BENNETT PRIZE.

A Purse of Ten Guineas will be competed for annually in July, by Female Pianists who shall have been studying in the Academy, without intermission, for the six consecutive preceding terms, and it will be awarded to the one who may best play a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the competition.

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### THE PAREPA-ROSA PRIZE.

A Gold Medal, bearing a portrait of Euphrosyne Parepa-Rosa, will be competed for annually, in July, by Soprano, Tenor, Contralto, and Bass singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the one who may best sing the pieces selected by the Committee, the names of which will be announced two months before the competition.

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### THE LUCAS PRIZE.

A Silver Medal, from a design by T. Woolner, R.A. will be competed for annually, in July, by Composers who shall have been studying in the Academy throughout the three consecutive preceding terms, and it will be awarded to the one who shall compose the best work of which the subject shall be named by the Committee two months before the date of competition.

TRUSTEES :

J. L. COCK, H. R. EYERS, and STANLEY LUCAS.



## THE LLEWELYN THOMAS PRIZE.

The Gift of Dr. LLEWELYN THOMAS.

A Gold Medal for Declamatory English Singing, to be awarded at Easter to the Female Candidate, Soprano or Contralto, who shall be judged to sing best the pieces for the respective voices, chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.

The competition, this year by Sopranos, was on  
**MONDAY, APRIL 15th, at 3 o'Clock.**

## THE CHRISTINE NILSSON PRIZES.

The Gift of Madame CHRISTINE NILSSON.

*First Prize, Twenty Guineas. Second Prize, Ten Guineas.*

Will be competed for in July, by Female Vocalists, Sopranos and Contraltos in alternate years, who shall have been studying in the Academy throughout the the last three consecutive Terms, and will be awarded to the Candidates who may be judged best and next best in singing an Air of Handel, with Recitative, and an English Ballad (to be chosen by the Committee) for the respective voices, the names of which will be announced two months before the Competition.

## THE HEATHCOTE LONG PRIZE.

The Gift of HEATHCOTE LONG, Esq.

A Purse of Ten Guineas will be competed for in July, by Male Pianists who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the Candidate who may be judged to play best a standard composition, to be selected by the Committee from the works of some acknowledged master, the title of which will be announced two months before the competition.



## THE BONAMY DOBREE PRIZE.

The gift of BONAMY DOBREE, Esq.

A Purse of Ten Guineas will be competed for at Christmas, 1878, by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and will be awarded to the one who may be judged to play best a composition for the Violoncello, to be chosen by the Committee, the title of which will be announced two months before the trial.

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## THE KELSALL PRIZE.

The bequest of CHARLES KELSALL, Esq.

An Amati Violin will be competed for in July, 1878, by pupils who shall have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate who may be judged to play best a composition for the Violin, to be chosen by the Committee, the title of which will be announced two months before the trial.

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CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS, will be awarded at the Annual July Examinations, to the most deserving pupils who have been studying throughout the three consecutive preceding terms.



Applications for the admission of Students to be made to the Secretary, at the Academy, of whom all particulars may be obtained, and by whom Subscribers' names—either to the funds of the Academy, or to those of the Westmorland or Sir John Goss Scholarships—will be received.

Office Hours, 10 to 4; Saturdays, 10 to 2.

JOHN GILL,

*Secretary.*

ROYAL ACADEMY OF MUSIC,

TENTERDEN STREET, HANOVER SQUARE.

JUNE, 1878.